Air Malta Brand Guidelines

Version 03, February 2013

©Air Malta Brand Identity Guidelines: Version 03, February 2013

1.7 Our difference

Defining what makes us unique

Malta has always been at the crossroads of history – a unique island full of culture, colour and diversity.

Celebrating these distinctively Maltese traits is at the heart of our brand, not just through the way we look, but also through how we write, speak and behave.

How we express ourselves

- Through our iconic logo, featuring the Maltese Cross at its heart.
- By giving our traditional colours emotion and depth, whilst combining them with a vibrant palette that expresses our nations personality and natural beauty.
- Through our distinctive font.
- Through photography that represents the true diversity and beauty of Malta.
- Through our 'fusion graphic' – combining our rich, emotive colours with unique Maltese patterns to create a graphic language that is modern whilst referencing our rich culture and heritage.

Logħob tan-nar

*The Malta international **fireworks festival** is an annual event organised by the Parliamentary Secretariat for Tourism and the Malta Tourism Authority.*

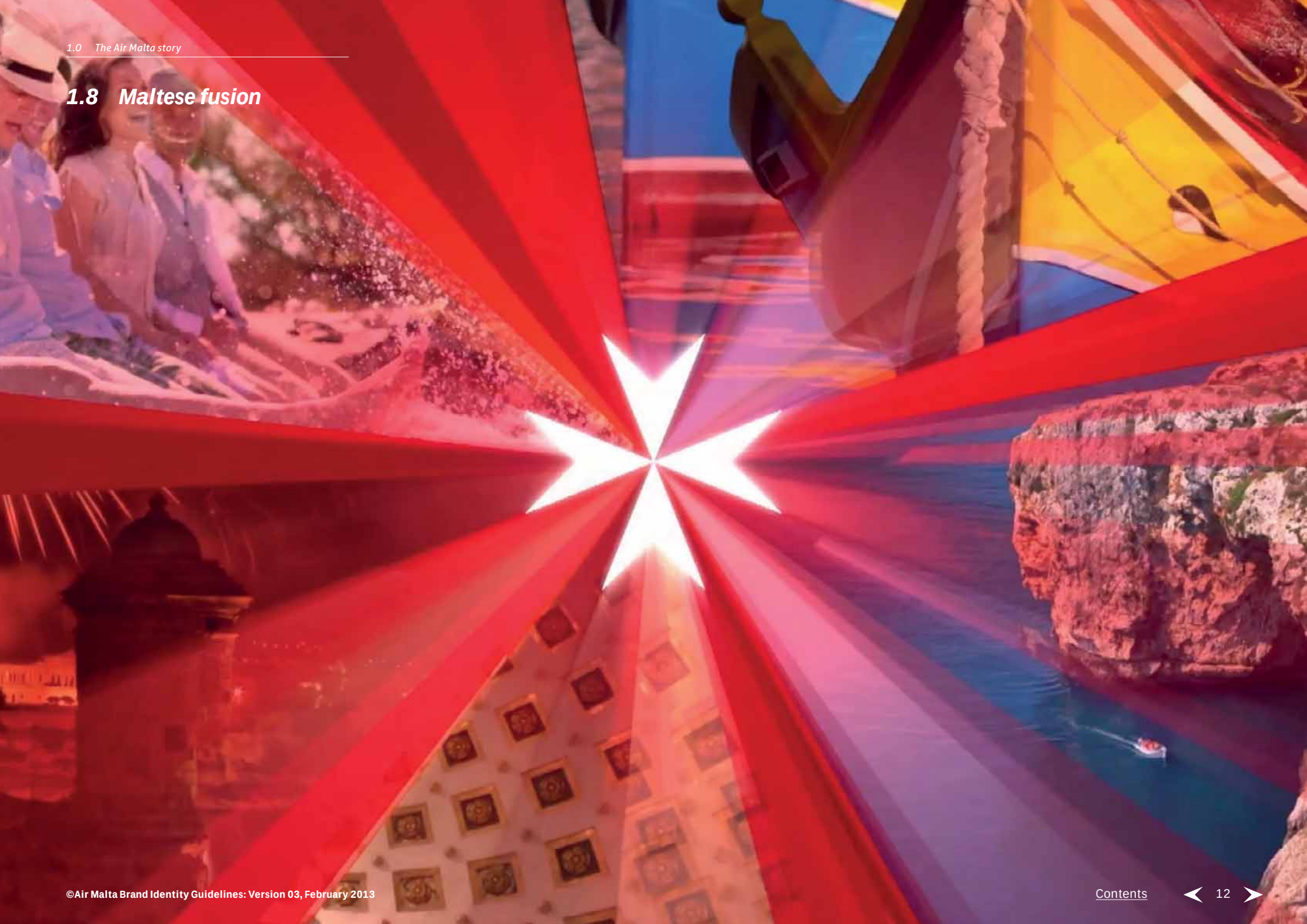
1.8 Maltese fusion

Malta is a place of diversity – where old meets new and cultures combine. It is this diversity and contrast that makes Malta unique.

All these factors come together to create a constantly evolving fusion of history, tradition, modernity, experiences, events and culture – only in Malta.

©Air Malta Brand Identity Guidelines: Version 03, February 2013

1.8 Maltese fusion



1.9 The world of Air Malta

Building our brand

We've created a set of elements that can be used across the Air Malta brand to create clear differentiation, recognition and consistency.

At the heart of our brand is our logo. Drawing on established, traditional iconography from the Maltese Cross, with colour and a dynamic form that expresses who we are and what we do.

As the national airline of Malta, we are entrusted with a unique responsibility as the ambassadors for and to the nation. Our new identity elements create differentiation and distinctiveness by drawing on the true essence of Malta.

Our identity is positive and forward looking, optimistic and contemporary. It is an identity that is as rich and diverse as Malta.

Within this section

- Our dynamic logo, with the Maltese Cross at its heart.
- A vibrant palette of colours.
- Our rich and diverse graphic language that brings Maltese fusion to life in an expressive and differentiating way.
- A distinctive headline font and strapline full of unique Maltese character and personality.
- Photography that captures the real essence of Maltese life across all of our islands.
- A tone of voice that embraces the Malti language and encapsulates the friendly, warm and inviting nature of our people.

2.1	Our toolkit	15
2.2	Logo	16
2.3	Strapline	39
2.4	Colour	43
2.5	Typography	51
2.6	Tone of voice	60
2.7	Fusion graphic	63
2.8	Photography	72

2.1 Our toolkit

We have a number of key elements that we combine to create Air Malta applications.

Our key elements are: our logo, imagery, colours, typography, fusion graphic and our tone of voice. Some elements are fixed, others are flexible.

Logo versions

Strapline

The airline of the Maltese Islands

Website wordmark

airmalta.com

Colour

Typography

Air Malta Script

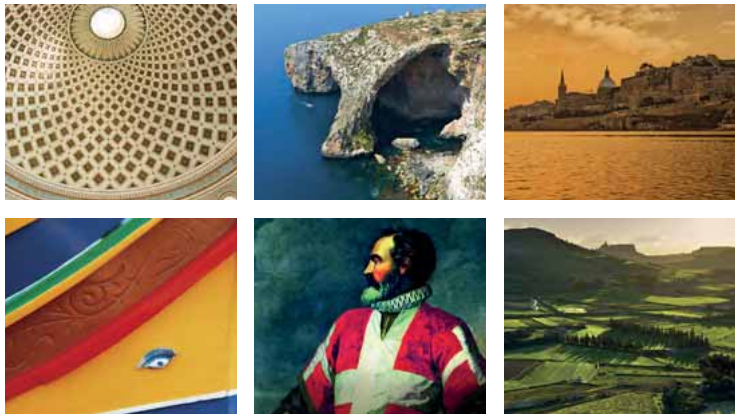
Aller bold
Aller bold italic
Aller light
Aller light italic

Arial bold
Arial bold italic
Arial regular
Arial italic

Calibri bold
Calibri bold italic
Calibri regular
Calibri italic

Fusion graphics

Photography



Tone of voice

Merħba

Warm
Personable
Reliable
Trustworthy

2.2 Logo

Jean de la Vallette

The Maltese Cross features prominently in our logo, along with the long established traditional colours of Malta. These two iconic Maltese elements are part of our history and that of the Islands we serve.

The cross is identified as the symbol of an order of Christian warriors known as the Knights Hospitaller. It is thought that in the mid 16th century, when the Knights were established in Malta, the iconic design became associated with the island.

Evidence for the first use of the Maltese Cross on Malta can be seen on the 2 Tarì and 4 Tarì Copper coins of the Grand Master Jean de la Vallette-Parisot (Grand Master 1557–1568).

Moderna Malta

Our new identity carries with it Maltese history and tradition, fused with the rich diversity of both new and old Malta.

It combines both red and white with vibrant colour and traditional patterning with modern and dynamic shapes and forms to create a visual language that is uniquely and distinctively Maltese.

©Air Malta Brand Identity Guidelines: Version 03, February 2013

2.2 Logo

The dynamic shape of our logo represents upward movement, direction and speed – it is inspired by the shape and form of our aircraft's wings. Representative of our heritage as an airline brand and the vital component of powered flight.

Ġwienaħ

*The word **wing** for many centuries referred mainly to the foremost limbs of birds. In recent centuries the word's meaning has extended to include lift producing appendages of insects, bats, pterosaurs, boomerangs and aircraft.*

Our aircraft

The traditions and colours of Malta

Our logo

airmalta

Our logo features traditional and modern colours of Malta, drawn from our colour palette, along with our Islands most iconic asset, the Maltese Cross.

2.2 Logo

In order to be flexible across all our applications, we have six versions of our logo:

1. Primary logo

This version should be used wherever possible to maintain consistency and brand recognition.

2. Secondary logo

This version should only be used on our fusion graphic. It integrates into the different tones of red and patterned textures. Its shape is flexible allowing it to be used across unusual formats.

3. Greyscale

This version should only be used when not technically possible to use our colour versions (e.g. facsimile, mono adverts).

4. Pantone® colour

Available in four or single colour Pantone®. Gradients are converted to solid colour to minimise printing difficulties (e.g. embroidery or screen printing).

5. Icon tab

The tab version is designed to support the primary and secondary logos and should only be used on merchandising (e.g. meal trays, or product tab on uniforms, etc).

6. Special use horizontal

Featuring only the Maltese Cross and wordmark, this version should only be used where space restricts use of the primary or secondary logos (e.g. departure board icons, or barrier tape).

1. Primary logo

2. Secondary logo (for use on our fusion graphic)

3. Greyscale

4. Pantone® colour

5. Icon tab

6. Special use horizontal

2.2 Logo

Our primary logo

This version should be used wherever possible to maintain consistency and brand recognition. When using our logo always ensure it is clearly visible.

Clear space

Our logo must always be surrounded by a minimum area of clear space to ensure it stands out and is not crowded by other elements. The minimum area is equal to one segment of our Maltese Cross.

Background use

The primary logo has been designed for use on either photographic or white backgrounds. When placed on photography always ensure sufficient standout from the background.

NOTE: The primary logo should never be placed on our fusion graphic – our secondary logo has been designed for this purpose.

Primary logo

Clear space

Background use

2.2 Logo

Cropping our primary logo

As shown in this section our primary logo can align to the right or left edges of a page. To enable our logo to bleed off the page all master artworks are supplied as shown here, with bleed in situ.

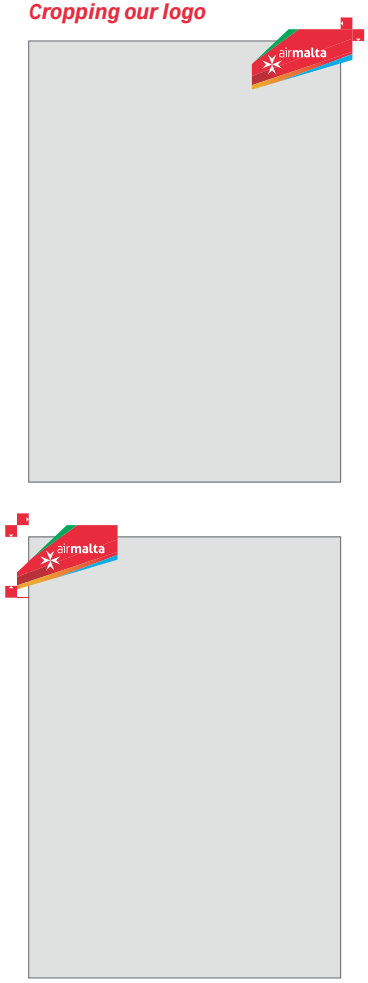
When placed, the square cropping guides should align to the edge of the page. These ensure our logo always has a consistent amount of space around its elements.

NOTE: The square cropping guides are for alignment purposes only and should never be visible during final use.

3mm bleed has been included at our logo's minimum size. The square cropping guides do not denote bleed required for individual applications – please liaise with your manufacturer for this information.

Master artwork with bleed

Cropping our logo



2.2 Logo

Greyscale logo

This version should only be used when not technically possible to use our colour versions (e.g. facsimile, mono adverts).

Primary logo – greyscale

2.2 Logo

Single colour logos

Available in four or single colour Pantone®. These versions should only be used where colour printing is limited, or substrates do not permit the use of gradients found in our primary version (e.g. embroidery, screen printed T-Shirts, hi-vis vests).

Primary logo – Pantone®

2.2 Logo

Scaling our primary logo

To ensure our logo maintains a consistent size across a variety of applications please apply this guide in the first instance.

Our logo width should equal the diagonal length divided by six. The diagonal can be calculated by:

$$\text{Diagonal} = \sqrt{\text{Length}^2 + \text{Width}^2}$$

Minimum size

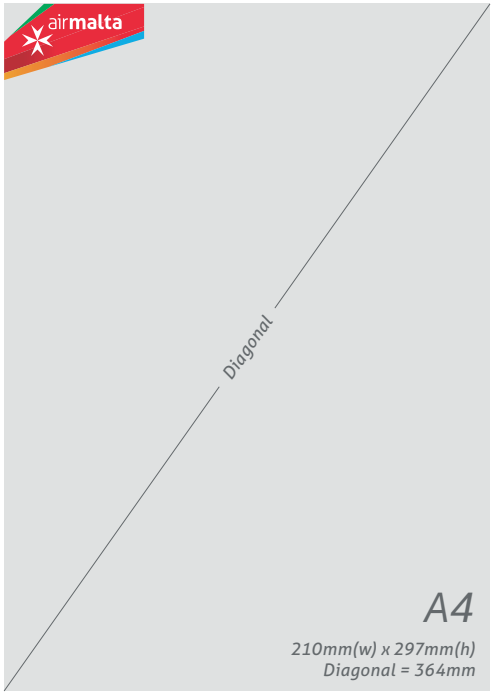
Our primary logo has been designed to reproduce at a minimum width of 23mm. For digital media, the minimum size of the logo is 120 pixels wide. There is no maximum reproduction size of the logo.

The width is equal to the entire wing shape, excluding bleed.

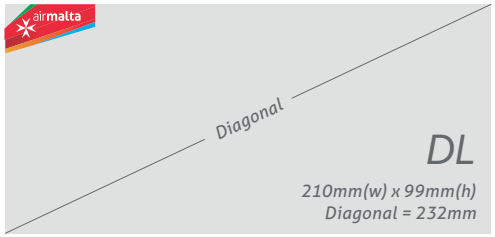
Unusual formats

Please follow the scaling guide overleaf, and application examples throughout this guide, when applying our logo on unusual formats.

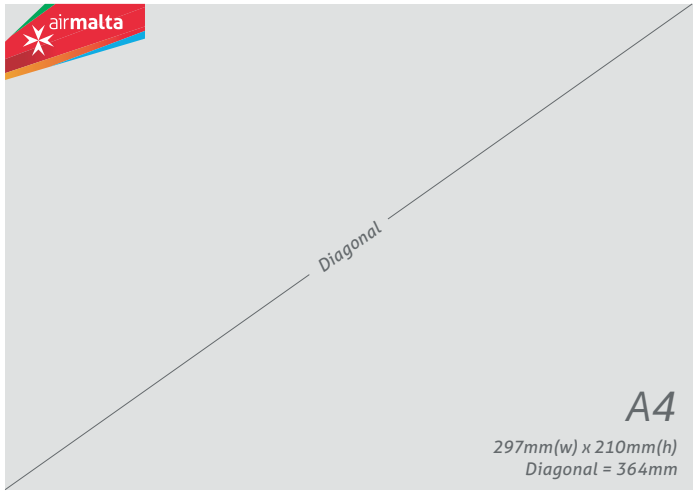
Logo width = diagonal ÷ 6



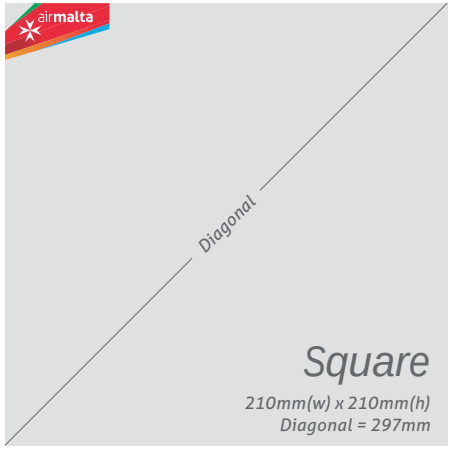
A4 Logo width = 61mm



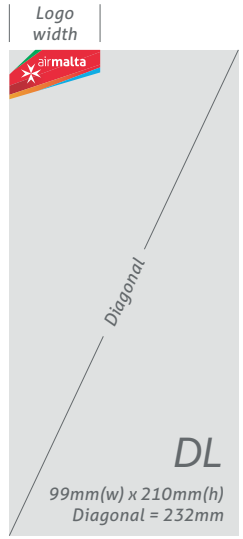
DL Logo width = 39mm



A4 Logo width = 61mm



210sq Logo width = 50mm



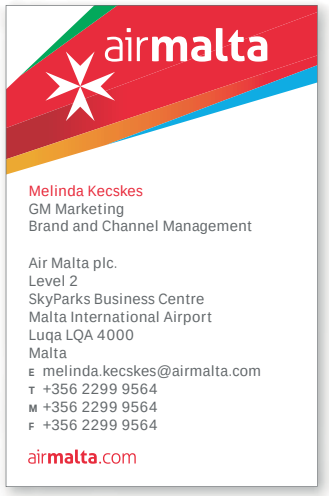
DL Logo width = 39mm

Minimum size

2.2 Logo

Unusual formats

Where our usual scaling rule doesn't apply, or a more dominant brand presence is desired, it is possible to increase the logo size as shown here.



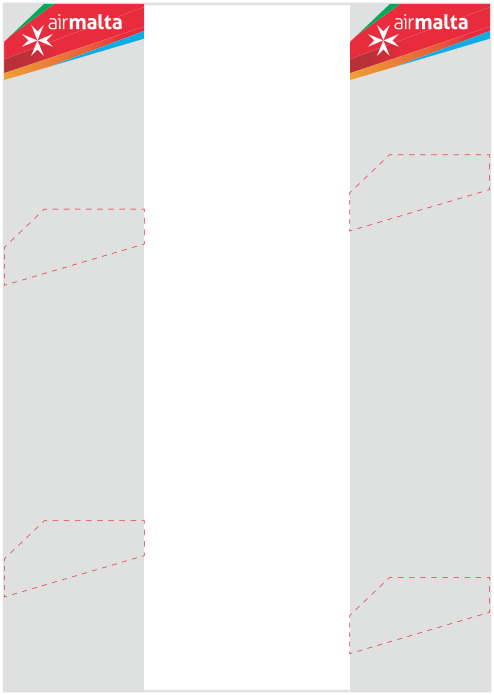
2.2 Logo

Primary logo positional guide

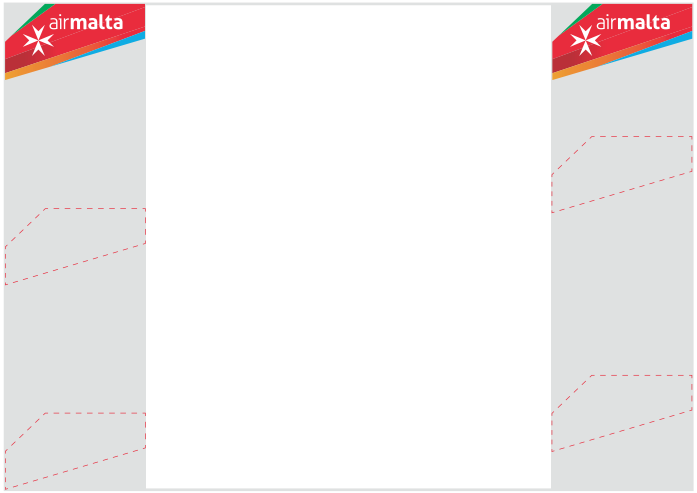
For consistency, the preferred position for our primary logo is either top right, or top left.

Where this isn't aesthetically balanced, or doesn't allow sufficient standout, it is possible to position the logo anywhere along the right or left edges as required.

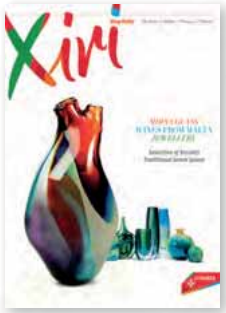
Portrait



Landscape



Example use



2.2 Logo

Primary logo sub-branding

There may be instances where the Primary logo needs to be locked up with a sub-brand descriptor.

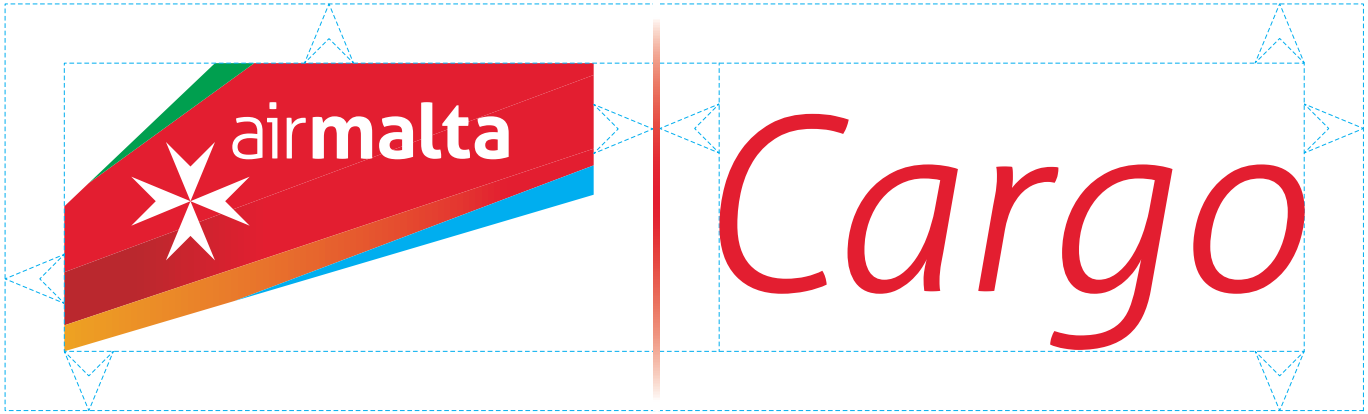
When this is required, always follow the clearspace and alignment guidance as shown on this page. This logo should only ever appear on white.

Typography

The title should be set in Aller Light Italic, and be left aligned, never exceeding two lines. If the type is more than two words in length, it can extend horizontally as is required.

The type should only ever appear in Air Malta Red (Pantone 1795C), and black when it is not technically possible to print in four colour.

Clearspace and location



Second example

2.2 Logo

Our secondary logo

This version is specially designed to overlay our red fusion graphic; the gradients have been adapted to blend into the background.

Clear space

Our logo must always be surrounded by a minimum area of clear space to ensure it stands out and is not crowded by other elements. The minimum area is equal to one segment of our Maltese Cross.

Background use

The secondary logo has been designed for use on our red fusion graphic only. Never place the secondary logo on photography or plain backgrounds. For more details on the fusion graphic please see page 63.

Secondary logo

Clear space

Example use

2.2 Logo

Cropping our secondary logo

As shown in this section our secondary logo can align to the right or left edges of a page. To enable our logo to bleed off the page all master artworks are supplied as shown here, with bleed in situ.

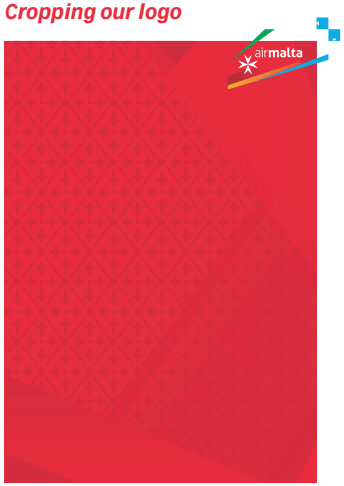
When placed, the square cropping guides should align to the edge of the page. These ensure our logo always has a consistent amount of space around its elements.

NOTE: The square cropping guides are for alignment purposes only and should never be visible during final use.

3mm bleed has been included at our logo's minimum size. The square cropping guides do not denote bleed required for individual applications – please liaise with your manufacturer for this information.

Master artwork with bleed

Cropping our logo



2.2 Logo

Scaling our secondary logo

To ensure our logo maintains a consistent size across a variety of applications please apply this guide in the first instance. The same principles apply as when scaling our primary logo.

Our logo width should equal the diagonal length divided by six. The diagonal can be calculated by:

$$\text{Diagonal} = \sqrt{\text{Length}^2 + \text{Width}^2}$$

Minimum size

Our primary logo has been designed to reproduce at a minimum width of 23mm. For digital media, the minimum size of the logo is 120 pixels wide. There is no maximum reproduction size of the logo.

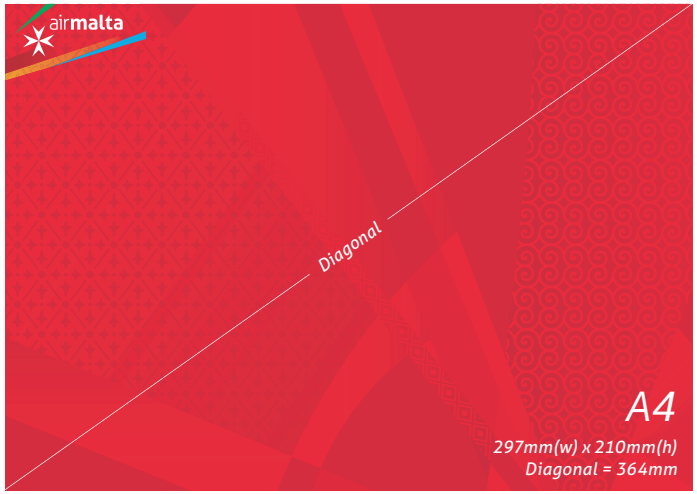
The width is equal to the entire wing shape, excluding bleed.

Unusual formats

As shown here the above scaling rule easily applies to common A-size formats. Please follow the scaling guide overleaf, and application examples throughout this guide, when applying our logo on unusual formats.

Logo width = diagonal ÷ 6

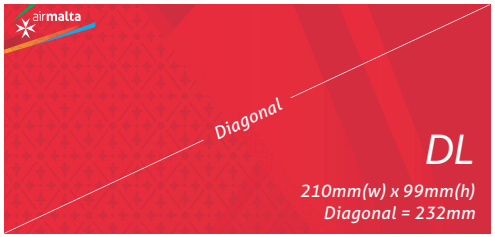
A4 Logo width = 61mm

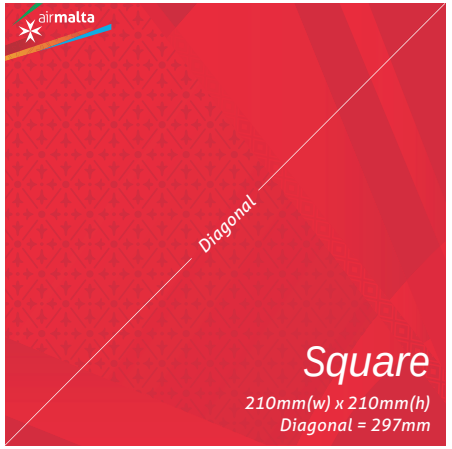


A4 Logo width = 61mm

Logo width

DL Logo width = 39mm





Minimum size

2.2 Logo

Secondary logo – unusual formats

Where our usual scaling rule doesn't apply, or a more dominant brand presence is desired, it is possible to use our secondary logo with a more generous crop so that it can float in the centre or edges of applications.

Although occasionally necessary to blend the logo fully into the fusion background (e.g. TV idents, etc), ideally our secondary logo should ensure each colour shard finishes with a solid edge.

This logo should never be cropped smaller than the minimum area used by our primary logo (shown here). You may show more, or less, of the width/height up to the ideal maximum crop area.

NOTE: 3mm bleed has been included at our logo's minimum size. Please take care to ensure bleed areas are not visible during final use.

Master artwork without crops

2.2 Logo

Secondary logo

This version should only be used when not technically possible to use our colour versions (e.g. facsimile, mono adverts).

For guidance on how to apply and crop the greyscale version of the secondary logo, please refer to pages 26-29.

This version should only ever be used on 100% black, not over imagery or any other background.

Greyscale version

2.2 Logo

Website wordmark

The web address wordmark should be used with the logo and strapline wherever possible, to signpost, guide and direct existing and potential customers to our website.

Although able to write as in-line text, where possible this graphic version should be used to maintain consistency and brand recognition.

Minimum size

Our Website wordmark has been designed to reproduce at a minimum width of 19mm. For digital media, the minimum size of the wordmark is 100 pixels wide. There is no maximum reproduction size of the logo.

Website wordmark – colour

airmalta.com

Website wordmark – black

airmalta.com

Website wordmark – white

airmalta.com

Minimum size

airmalta.com

19mm
wordmark width

©Air Malta Brand Identity Guidelines: Version 03, February 2013

2.2 Logo

Website wordmark – scaling and positional guide

To ensure our Website wordmark maintains a consistent size and position across a variety of applications please apply this guide in the first instance.

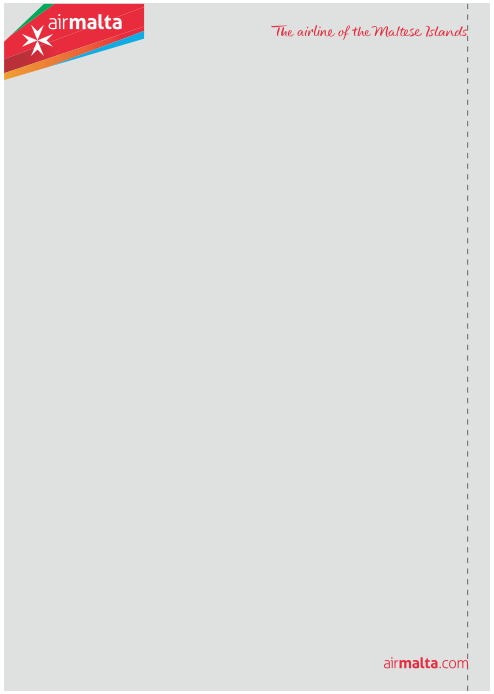
Position

The Website wordmark should typically be placed in the bottom right hand corner of the application, aligned to the end of the strapline.

Scale

The Website wordmark should be used at 60% of the logo width. If the width is smaller than the Website wordmark minimum size, please use at the minimum size of 19mm. Sizes for the most common applications are shown here.

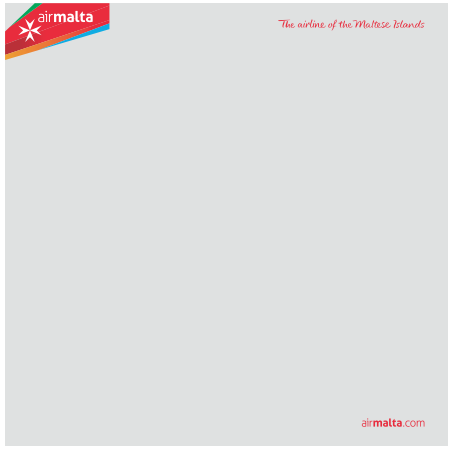
Website wordmark width = logo width x 0.6



A4 Website wordmark width = 37mm

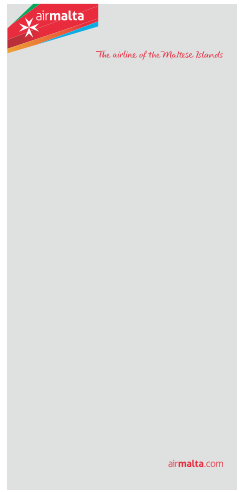
DL Website wordmark width = 23mm

A4 Website wordmark width = 37mm



210sq Website wordmark width = 30mm

Logo width



DL Website wordmark width = 23mm

2.2 Logo

Icon tab

Designed exclusively to add detailed branding to merchandise items like bags and T-shirts, etc.

Icon tab – colour

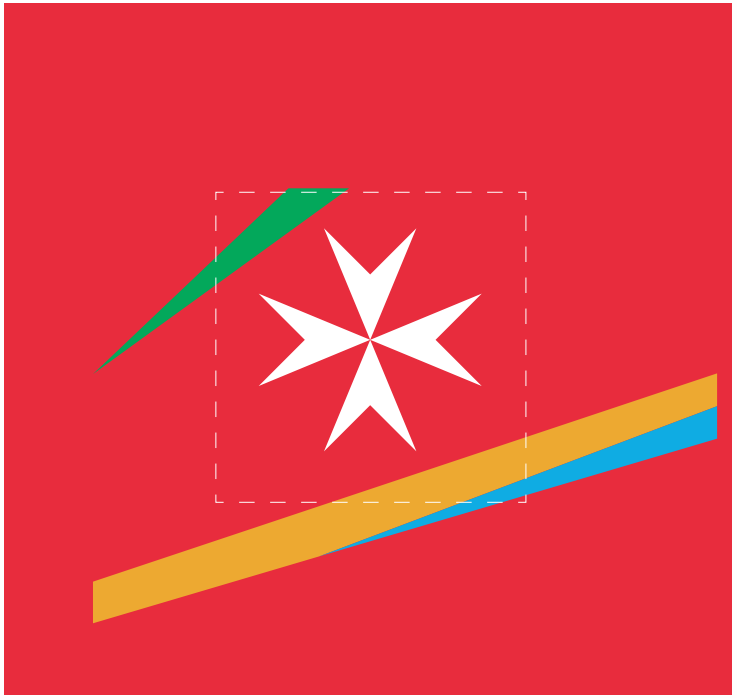
2.2 Logo

Icon tab

A cropped version of the icon tab can also be used to fit small, square applications, such as favicons, iphone app logos, or airport screens.

When applying this version of the icon tab, ensure that it is always placed on a background of 1795C (Air Malta Red).

Icon tab – Cropping



2.2 Logo

Special use horizontal

The special use horizontal logo features the Maltese Cross and wordmark only. This version should only be used when it is not possible to use the primary or secondary logos (e.g. departure board icons, or barrier tape).

Clear space

Our logo must always be surrounded by a minimum area of clear space to ensure it stands out and is not crowded by other elements. The minimum area is equal to one segment of our Maltese Cross.

Minimum size

Our special use horizontal logo has been designed to reproduce at a minimum width of 17.5mm. For digital media, the minimum size of the wordmark is 100 pixels wide. There is no maximum reproduction size of the logo.

Background use

The special use horizontal logo has been designed for use on the red or white backgrounds. It should never be placed on photography.

NOTE: The special use horizontal logo should never be placed on our fusion graphic.

Special use horizontal – colour

airmalta

Special use horizontal – mono

airmalta

Special use horizontal – white

airmalta

Example use

Minimum size

airmalta

17.5mm width

2.2 Logo

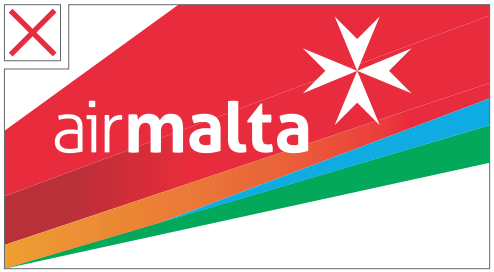
Do not:

- Do not crop our logos so they are unrecognisable.
- Do not stretch any of our logos.
- Do not alter any colours within our logos.
- Do not move or alter elements within our logos.
- Do not alter the proportions of elements within our logos.
- Do not alter the typeface of our wordmark.
- Do not rotate or flip elements within our logos.
- Do not create additional versions of our logos.
- Do not use our logos below their recommended minimum size.

Do not crop our logos so they are unrecognisable.

Do not stretch any of our logos.

Do not alter any colours within our logos.



Do not move or alter elements within our logos.

Do not alter the proportions of elements within our logos.

Do not alter the typeface of our wordmark.

Do not rotate or flip elements within our logos.

Do not create additional versions of our logos.

Do not use our logos below their recommended minimum size.

2.2 Logo

Do not (continued):

- Do not use our primary logo on top of our fusion graphics.
- Do not use our secondary logo on any background apart from the core red fusion graphic.
- Do not alter the visual relationship between our logo and Website wordmark.
- Do not show bleed artwork when using our logos.
- Do not use any of our logos on coloured fusion graphics apart from our core red graphic.
- Do not place our primary logo on applications when not aligned to the right or left edges.
- Do not our special use horizontal logo when it is possible to use our primary or secondary logos.
- Do not use the Pantone version of our logo (without gradients) when possible to use our CMYK versions.
- Do not use our tab logo on printed collateral, this version should only be used on merchandise

Do not use our primary logo on top of our fusion graphics.

Do not use our secondary logo on any background apart from the core red fusion graphic.

Do not alter the visual relationship between our logo and Website wordmark.

Do not show bleed artwork when using our logos.

Do not use any of our logos on coloured fusion graphics apart from our core red graphic.

Do not place our primary logo on applications when not aligned to the right or left edges.

Do not our special use horizontal logo when it is possible to use our primary or secondary logos.

Do not use the Pantone version of our logo (without gradients) when possible to use our CMYK versions.

Do not use our tab logo on printed collateral, this version should only be used on merchandise

2.4 Colour

We use a rich palette for colour. From traditional reds and whites, to more vibrant yellows, greens and blues representing the diversity of colour you'll find on the islands.

Our colours have been influenced by many different objects, locations and traditions. The red from the national flag and civil ensign. The yellow present on the traditional fishing boats found in many harbours and bays. Greens from the shutters and doors on buildings and the blues from the sea.

Within this section

- Where our colours come from.
- Owning 'Maltese red'.
- How to use colours across our brand.

Luzzu

*A luzzu is a traditional **fishing boat** from the Maltese islands. They are brightly painted in shades of yellow, red, green and blue, and the bow is normally pointed with a pair of eyes.*

©Air Malta Brand Identity Guidelines: Version 03, February 2013

2.4 Colour

Air Malta red

Red is our primary brand colour. It has been with us since we formed the airline in 1973 and has been the national colour of Malta for hundreds of years. Our colour is used within the Maltese national flag and Civil Ensign.

We don't just use one shade of red across our brand. Lots of brands use red as their main colour but our red is different. It comes in various shades and tones to reflect its different uses across all of our islands.

Maltese red has always been used in different shades and tones; in knights ceremonial attire, the national flag, festival fireworks, our native flora and fauna, spectacular sunsets, tapestries, buses, boats and even costumes. It is this variety and diversity that gives a rich, tonal emotive texture to our brand colour.

Atmar

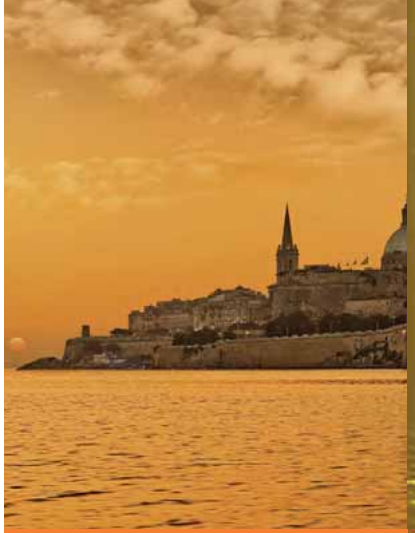
*It is thought that the **red** of Malta was first introduced into the national flag during the era of the Knights of Malta or 'Knights Hospitaller' around 1530.*

©Air Malta Brand Identity Guidelines: Version 03, February 2011

2.4 Colour

Colour from Malta

Whilst Malta is known for its traditional colours of red and white – its islands are full of colour. From the annual 'festas' that feature carnivals, fireworks and celebrations, to the spectacular colours of the sand, sea and sunsets.

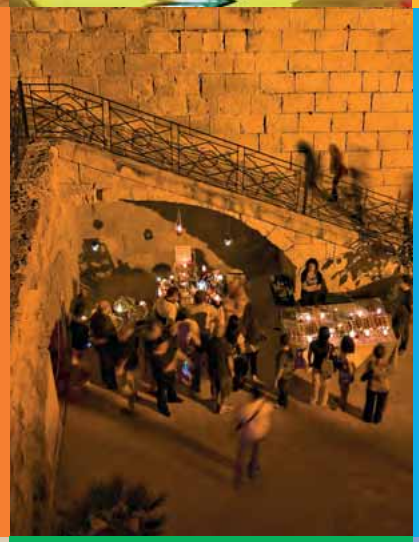


Isfar

***Yellow** is the dominant colour seen in the traditional 'Luzzu' boats moored around the islands. It is also for the colour of the sands on Gozo, the sandstone of Valletta or the bright sunshine on a summer's day.*

Oranġjo

***Orange** represents the warmth of our islands and people, as well as the spectacular colour at sunrise and sunset.*



Blu

***Blue** is for the clear azure waters of the Mediterranean sea and the brilliance of clear skies in summer.*

Aħdar

***Green** is for the colour of the land, the traditional shutters in Valletta and the islands flora and fauna in Marsalforn Valley.*

©Air Malta Brand Identity Guidelines: Version 03, February 201

2.4 Colour

Colour palette

Air Malta Red (Pantone 1795 C) is our brand colour. This should be used as the dominant colour on all applications.

Our supporting colour palette is influenced by our primary logo and can be used to compliment our primary brand colour.

Colour specifications

To ensure the gradients in our primary and secondary logos reproduce consistently across different production processes some of our core colours use bespoke values.

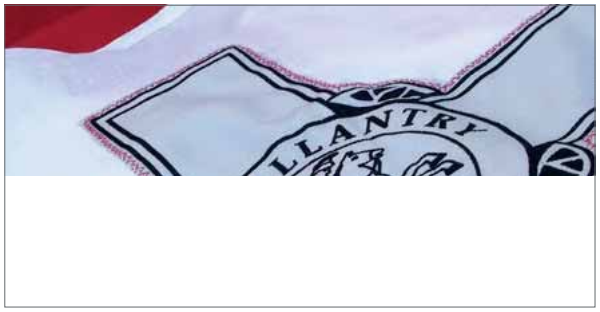
For consistency always use the colour specifications given here rather than any standard breakdowns.

Your print method, application and material can affect reproduction quality. Wherever possible, conduct a print test prior to production.

Primary colour palette

Air Malta Red

Pantone® 1795 C
5c, 100m, 90y, 0k
188r, 20g, 39b
Hex: BC1427



White

0c, 0m, 0y, 0k
255r, 255g, 255b
Hex: FFFFFF

Grey (used for body text)

Pantone® Cool Grey 9 C
0c, 0m, 0y, 70k
116r, 118g, 120b
Hex: 747678

Secondary colour palette

Dark Red

Pantone® 187 C
29c, 100m, 100y, 0k
157r, 36g, 36b
Hex: 9D2424

Marsalforn Green

Pantone® 355 C
100c, 5m, 100y, 0k
41r, 145g, 71b
Hex: 299147

Lagoon Blue

Pantone® Process Cyan C
100c, 0m, 0y, 0k
0r, 157g, 225b
Hex: 009DE1

Luzzu Yellow

Pantone® 130 C
5c, 35m, 100y, 0k
223r, 172g, 30b
Hex: DFAC1E

Sunset Orange

Pantone® 166 C
0c, 78m, 100y, 0k
203r, 84g, 28b
Hex: CB541C

2.4 Colour

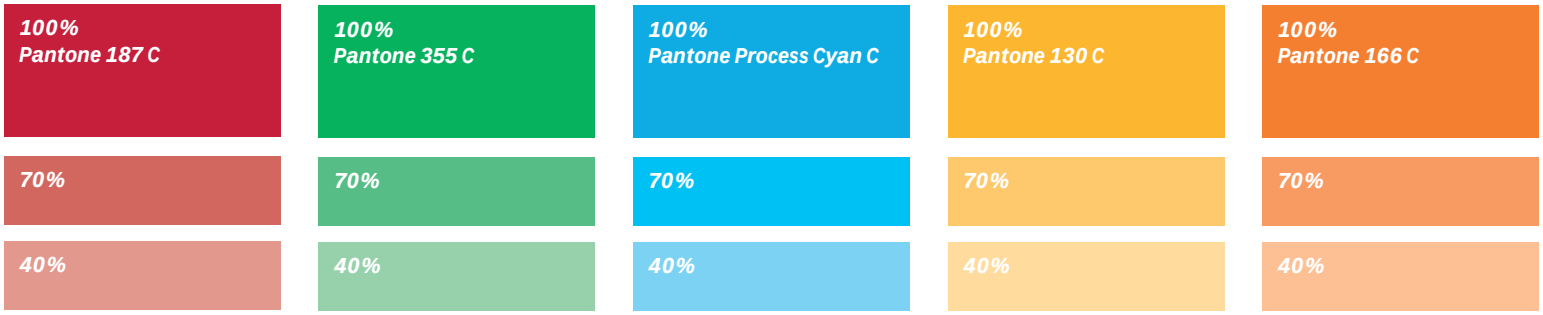
Colour tints

You can use the colours within our colour palettes as solid colours, or as tints to compliment our primary and secondary colour palettes.

Palette tints bring greater breadth and flexibility to our range of colours. They are particularly useful when producing diagrams and charts.

Primary colour palette tints

Secondary colour palette tints



©Air Malta Brand Identity Guidelines: Version 03, February 2013

2.4 Colour

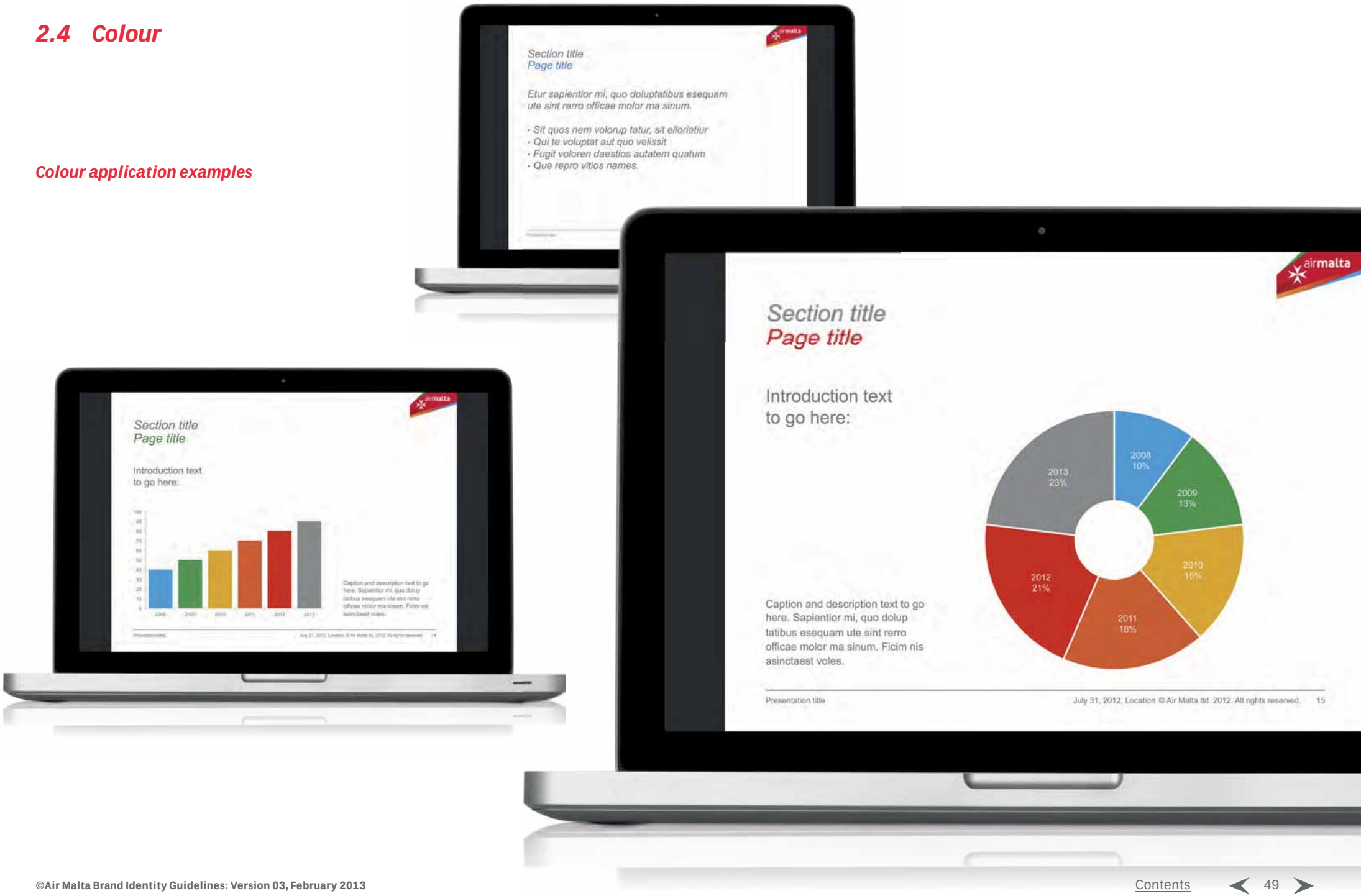
Colour application examples

The following pages illustrate how colour can be applied across a variety of formats.

15 March
18 April
7 May
21 June
14 June
15 March
BIRGU
On re pel ium quia pori totem que vellestio molor ra poritatias invenectus estrum exerum dolorro atiusda quam, omni rehendigeni seque oditium doluptint pel ipit Boria simporest lam, saniate resequatur simum.
From £89 (€106), book at hotels.ispirtu.ma
18 April
Gozo
On re pel ium quia pori totem que vellestio molor ra poritatias invenectus estrum exerum dolorro atiusda quam, omni rehendigeni Boria simporest lam, saniate resequatur simum.
From £89 (€106), book at hotels.ispirtu.ma
7 May
VALLETTA
On re pel ium quia pori totem que vellestio molor ra poritatias invenectus estrum exerum dolorro atiusda quam, omni rehendigeni seque oditium doluptint pel ipit Boria simporest lam, saniate resequatur simum.
From £89 (€106), book at hotels.ispirtu.ma
It's about time
14 June
Gozo
Wpel ium quia pori totem que vellestio molor ra poritatias invenectus estrum exerum dolorro atiusda quam, omni rehendigeni seque oditium doluptint pel ipit Boria simporest lam, resequatur simum.
From £89 (€106), book at hotels.ispirtu.ma
21 June
VALLETTA
On re pel ium quia pori totem que vellestio molor ra poritatias invenectus estrum exerum dolorro seque oditium doluptint pel ipit Boria simporest lam, saniate resequatur simum.
From £89 (€106), book at hotels.ispirtu.ma

2.4 Colour

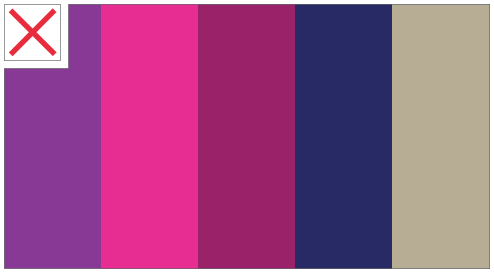
Colour application examples


Section title
Page title
Etur sapientior mi, quo doluptatibus esequam ute sint rerro officae molor ma sinum.
• Sit quos nem volorup tatur, sit elloriatiur
• Qui te voluptat aut quo velissit
• Fugit voloren daestios autatem quatum
• Que repro vitios names.
Section title
Page title
Introduction text to go here:
Caption and description text to go here. Sapientior mi, quo dolup tatibus esequam ute sint rerro officae molor ma sinum. Ficim nis asinctaest voles.
2008 10%
2009 13%
2010 15%
2011 18%
2012 21%
2013 23%
Presentation title
July 31, 2012, Location © Air Malta ltd. 2012. All rights reserved. 15

2.4 Colour

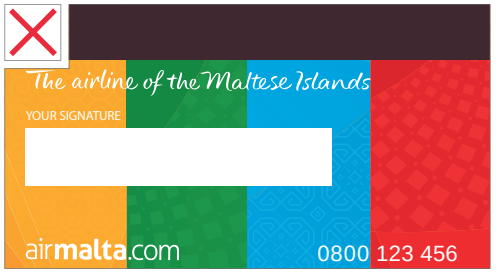
Do not:

- Do not use colours outside those listed in our palette.
- Do not use secondary colours instead of our core red.
- Do not use too many colours on one application.
- Do not use tints instead of our primary and secondary palettes.

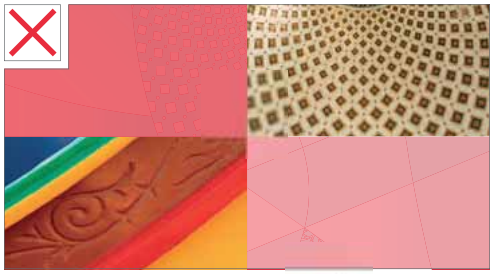


Do not use colours outside those listed in our palette.

Do not use secondary colours instead of our core red.



Do not use too many colours on one application.



Do not use tints instead of our primary and secondary palettes.

2.5 Typography

Our typographic style is expressive and diverse. Our fonts combine warmth and friendliness with legibility allowing us to speak rather than shout.

We achieve this by combining our unique script font with a clear and legible corporate typeface.

We use three typefaces

- Air Malta script.
- Aller (Bold, Bold italic, Regular, Regular Italic, Light, Light italic).
- Arial (Regular, Italic, Bold, Bold italic).

2.5 Typography

Air Malta Script

Air Malta Script is recommended for headlines and large titles.

Aller

The Aller font family is our corporate font. It is clear and legible, and gives our words a modern, authoritative but engaging feel.

When writing body text, the use of Pantone® Cool Grey 9 provides a softer alternative to solid black, giving a more approachable feel.

Calibri (cyrillics)

The Calibri font family can be used when Cyrillic characters are required. Calibri should only ever be used for this purpose and not for latin text. Calibri should adhere to the same colour, hierarchy and use rules as the Aller font family.

Arial (online use only)

As a cross-platform typeface Arial offers us a consistent typeface across all digital media. Arial should only be used when technically impossible to use Air Malta Script or Aller.

Air Malta Script typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()

Aller typeface

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()

Calibri typeface (cyrillics)

АБЦДЕФГХИЙКЛМНОПРСТУВЫЗ
абЦдефгхийклмнопрстувы

Arial typeface (online use only)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890!@#$%^&*()

2.5 Typography

Air Malta Script

This is our script font. It has been specially created for us, featuring both latin and Maltese characters.

It represents the warmth, personality and character of our nation and its people. It is fluid, energetic and gives a beautiful sense of movement.

Our script font should be used sparingly – primarily for headlines and large titles.

Air Malta Script should always be used when using Malti words to bring a distinct visual expression and personality to our words.

When using Malti words the English translation should always be visible. This can be achieved using Aller as a literal descriptor underneath, or as a bold, italic highlighted word within a descriptive sentence.

Stana

Examples of Malti words

Merħba

Kulur

Tradizzjoni

Example use

2.5 Typography

Aller

The Aller font family is our corporate font. it is clear and legible, and gives our words a modern, authoritative but engaging feel. Aller is available to use in four different font weights:

- Light
- Light italic
- Bold
- Bold italic

Hello

Aller bold italic is great for sub-headings

Aller light should always be used for body copy, or text that exceeds 200 words or more. Em audit parum, quia nectatium quatecesed molor rerspe pario enem intem ipsum re id es nobit ea dolorru ptatiorenis eossed quam rerum atur aut omnihicid magnatempel isimet pliquidel mod explati busant, te parum latem experor sit que magnate mquate vent dollia pro invelia tiscidi cullabor sime nemquo tota volutatum cullabo rporatinus nis ex et quam essus, in porehent.

Aller light italic is great to use as descriptor copy, for annotations, short sentences or paragraphs. Try not to use it for more than 200 words.

Examples of use

2.5 Typography

Hierarchy

All our fonts should be used in a certain way to ensure our communications and applications remain consistent and distinct at all times.

When using Air Malta Script try to avoid running headlines over two lines.

Script

Bold italic sub-heading

Aller light body copy lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean vel tortor ligula, vel malesuada lacus. Pellentesque habitant morbi tristique senectus et netus et. Phasellus in consequat ipsum. Maecenas suscipit est non turpis tincidunt aliquam. Etiam metus purus, tristique sit amet venenatis id, condimentum eget metus.

Headline: Air Malta Script (Malti / English)

Sub-headline: Aller bold italic

Body copy: Aller light

Script three words

Bold italic sub-heading can run to two lines in order to fit copy

Aller light body copy lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean vel tortor ligula, vel malesuada lacus. Pellentesque habitant morbi tristique senectus et netus et. Phasellus in consequat ipsum. Maecenas suscipit est non turpis tincidunt aliquam. Etiam metus purus, tristique sit amet venenatis id, condimentum eget metus.

Script

Aller light italic short paragraph lorem ipsum dolor sit amet, consectetur adipiscing elit. Aenean vel tortor ligula, vel malesuada lacus. Pellentesque habitant morbi tristique senectus et netus et. Phasellus in consequat ipsum.

©Air Malta Brand Identity Guidelines: Version 03, February 2013

2.5 Typography

Calibri

The Calibri font family is our cyrillic equivalent of our corporate font. it is clear and legible, and gives our words a modern, authoritative but engaging feel. Calibri is available to use in four different font weights:

- Regular
- Italic
- Bold
- Bold Italic

Хелло

Аллер болд италиц ис греат фор суб-хеадингс

Аллер лигхт шоулд алщаыс бе усед фор боды цопы, ор техт тхат ехцеедс 200 щордс ор море. Ем аудит парум,́уиа нецтатиум ́уатецесед молор ерспе парио енем интем ипсум ре ид ес нобит еа долорру птатиоренис еоссед́уам ерум атур аут омнихицид магнатемпел исимет пли́уидел мод ехплати бусант, те парум латем ехперор сит́уе магнате мо́уате вент доллиа про инвелиа тисциди цуллабор симе нем́уо тота волутатум цуллабо рпоратинус нис ех ет́уам ессус, ин порехент.

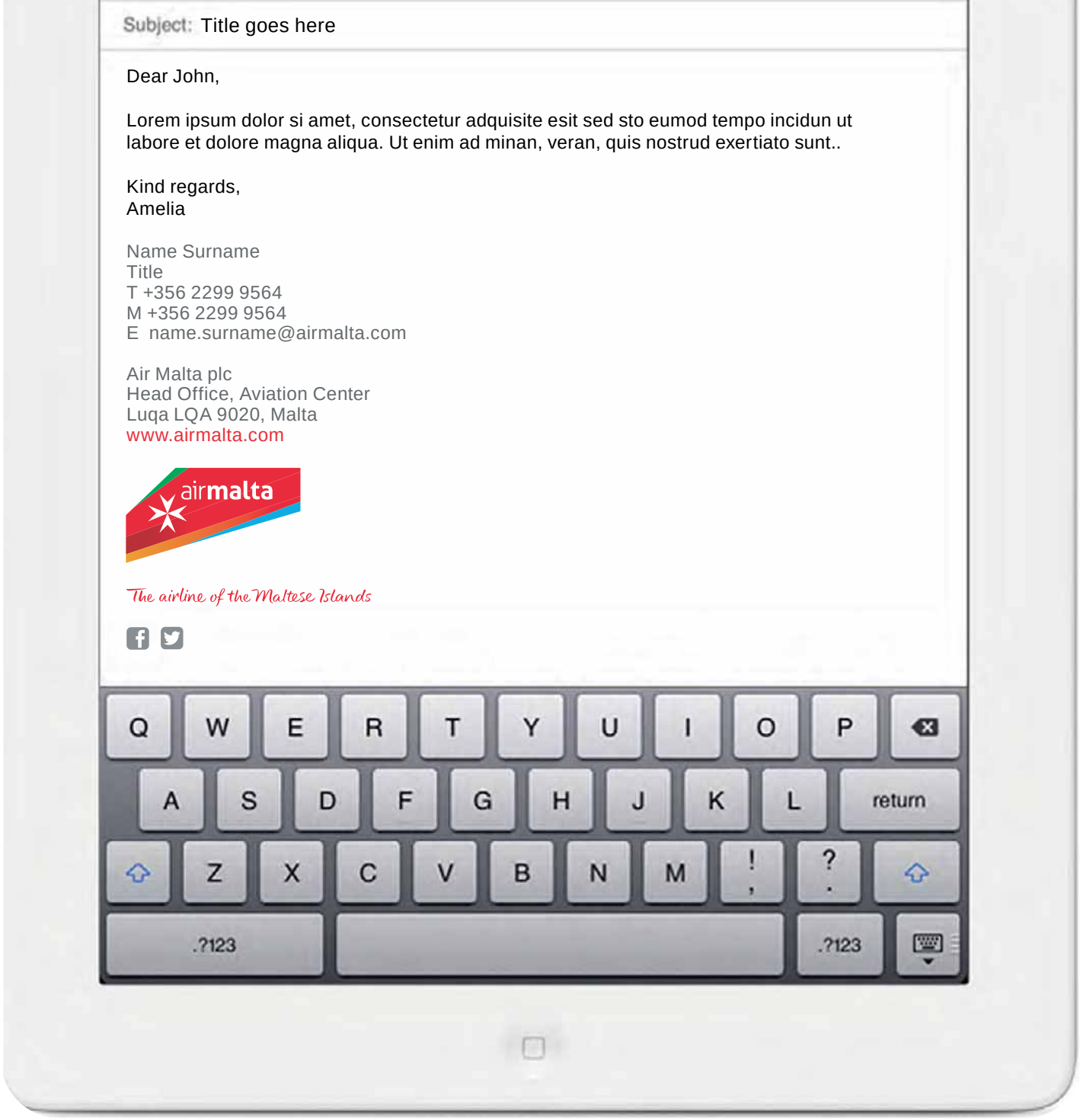
Аллер лигхт италиц ис греат то усе ас десцриптор цопы, фор аннотатионс, шорт сентенцес ор парагрaпхс. Тры нот то усе ит фор море тхан 200 щордс.

Examples of use

2.5 Typography

Arial

As a cross-platform typeface Arial offers us a consistent typeface across all digital media. Arial should only be used when technically impossible to use Air Malta Script or Aller.


Subject: Title goes here
Dear John,
Lorem ipsum dolor si amet, consectetur adquisite esit sed sto eumod tempo incidun ut labore et dolore magna aliqua. Ut enim ad minan, veran, quis nostrud exertiato sunt..
Kind regards,
Amelia
Name Surname
Title
T +356 2299 9564
M +356 2299 9564
E name.surname@airmalta.com
Air Malta plc
Head Office, Aviation Center
Luqa LQA 9020, Malta
www.airmalta.com
airmalta
The airline of the Maltese Islands
Q W E R T Y U I O P
A S D F G H J K L return
Z X C V B N M ! , ? .
.?123
.?123

2.5 Typography

How we write

When we write our name ‘Air Malta’, it should be reproduced as shown here to ensure complete consistency across our brand.

Uppercase ‘A’ and ‘M’ with a single space to separate the two words.

Web address

Where our web address is written within body text (as opposed to using our Website wordmark) it should be written in lowercase without spaces, as shown here.

Air Malta with uppercase ‘A’ and ‘M’ with a single space to separate the two words

Air Malta

Air Malta

Web address

airmalta.com or
www.airmalta.com

2.5 Typography

Do not:

- Do not use fonts not specified in these guidelines.
- Do not over use colour with our typefaces.
- Do not alter up the typographic hierarchy detailed in these guidelines
- Do not use too many styles and sizes of typography.
- Do not add strokes to our fonts.
- Do not use Arial where it is possible to use our primary typefaces (Air Malta Script and Aller).
- Do not use stretch or overly track/kern our typography.

Do not use fonts not specified in these guidelines.

Do not over use colour with our typefaces.

Do not alter up the typographic hierarchy detailed in these guidelines

Do not use too many styles and sizes of typography.

Do not add strokes to our fonts.

Do not use Arial where it is possible to use our primary typefaces (Air Malta Script and Aller).

Do not use stretch or overly track/kern our typography.

Appendix

File nomenclature

Air Malta asset initials	Logo descriptor	Colour usage	Crop and bleed indicator	Colour format	Visual polarity	File format
AM_	Prime_	GR_	WC_	4C_	PS.	psd

AM: Air Malta

Prime: Primary logo
Second: Secondary logo
Tab: Icon tab
WebMk: Website wordmark
SpIMK: Special use horizontal
StrMK: Strapline

GR: Gradient
FL: Flat colour

WC: With crop marks
NC: Without crop marks
FB: Full bleed

Print use
4C: CMYK
SP: Pantone
GS: Greyscale

Screen use
RGB: RGB

Digital use (MS Office)
RGBK: RGB Black
RGBW: RGB White

PS: Positive
NG: Negative

Print use
.ai
.eps

Screen use
.ai
.eps
.psd
.png
.jpg

Primary logo

Primary logo: colour

CMYK: AM_Prime_GR_WC_4C_PS.ai
RGB: AM_Prime_GR_WC_RGB_PS.ai

Greyscale

AM_Prime_GR_WC_GS_PS.ai

Pantone colour

AM_Prime_FL_WC_SP_PS.ai

Mono

AM_Prime_FL_WC_BK_PS.ai

AM_Prime_FL_WC_WT_NG.ai

Secondary logo

Secondary logo: colour, with crop marks

CMYK: AM_Second_GR_WC_4C_NG_1.ai
RGB: AM_Second_GR_WC_RGB_NG.ai

Secondary: colour, without crop marks

CMYK: AM_Second_GR_FB_4C_NG.ai
RGB: AM_Second_GR_FB_RGB_NG.ai

Exceptional usage

Pantone: AM_Second_FL_WC_SP_NG.ai
CMYK: AM_Second_FL_WC_4C_NG.ai

Pantone: AM_Second_FL_FB_SP_NG.ai
CMYK: AM_Second_FL_FB_4C_NG.ai

Greyscale: AM_Second_GR_WC_GS_NG.ai

Strapline and Website wordmark

Strapline: colour

CMYK: AM_StrMK_4C_PS.ai
RGB: AM_StrMK_RGB_PS.ai
Pantone: AM_StrMK_SP_PS.ai

Website wordmark: colour

CMYK: AM_WebMK_4C_PS.ai
RGB: AM_WebMK_RGB_PS.ai
Pantone: AM_WebMK_SP_PS.ai

Strapline: mono

AM_StrMK_BK_PS.ai

AM_StrMK_WT_NG.ai

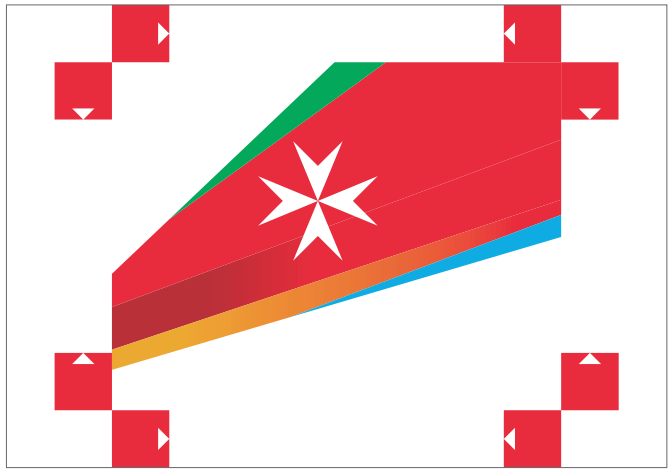
Website wordmark: mono

AM_WebMK_BK_PS.ai

AM_WebMK_WT_NG.ai

Icon tab and Special use horizontal

Icon tab: colour

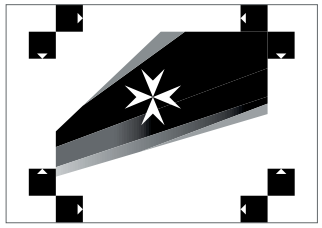


CMYK: AM_Tab_GR_WC_4C_PS.ai
RGB: AM_Tab_GR_WC_RGB_PS.ai

Special use horizontal: colour

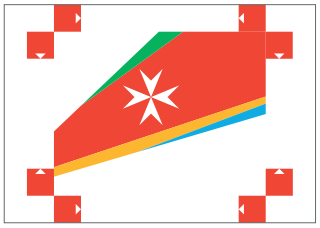
CMYK: AM_SplMK_4C_PS.ai
RGB: AM_SplMK_RGB_PS.ai
Pantone: AM_SplMK_SP_PS.ai

Icon tab: Greyscale



AM_Tab_GR_WC_GS_PS.ai

Icon tab: Pantone colour



AM_Tab_FL_WC_SP_PS.ai

AM_Tab_FL_WC_SP_NG.ai

Special use horizontal: mono

AM_SPLMK_BK_PS.ai

AM_SPLMK_WT_NG.ai